

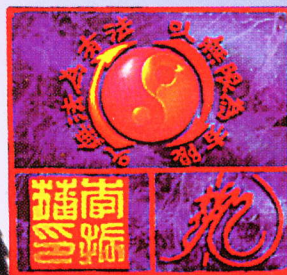
"KNOWING IS NOT ENOUGH"

The Official Newsletter of Jun Fan Jeet Kune Do

Spring, 1998

Vol. 2, No. 1

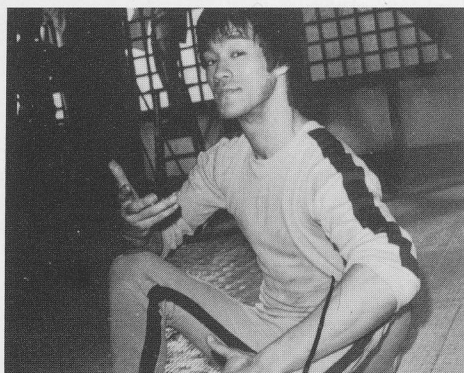
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EDITORIAL



A quarter of a century after his passing, Bruce Lee remains the preeminent martial artist of the 20th century -- anybody got a problem with that?

Dear Members of our Jun Fan Jeet Kune Do family,

Welcome to another exciting year of *Knowing Is Not Enough: The Official Newsletter of Jun Fan Jeet Kune Do*. There has been so much that has been happening on so many Bruce Lee fronts this year that I thought it appropriate to devote this issue's

Starting next issue, we will be printing copies of Bruce Lee's original handwritten notes entitled "Commentaries on the Martial Way." Bruce was so prolific that his writings on this subject matter filled seven volumes.

editorial to the latest "goings on" inside the world of Jun Fan Jeet Kune Do.

"Commentaries on the Martial Way"

With the release of *Jeet Kune Do: Bruce Lee's Commentaries on the Martial Way* by Tuttle Publishing, a wave of new (and renewed) interest has been generated in the seven volumes of Bruce's original writings that served to make up both this book and *The Tao of Jeet Kune Do* (Ohara Publications). As it is our wish to connect you directly to Bruce Lee via his writings, photographs and sketches wherever possible, we will be starting a new column beginning in the next issue of *Knowing Is Not Enough* that will feature direct copies of Bruce's writings from these seven volumes. As you may be aware, these writings served to form the "signposts" of Jeet Kune Do that have guided all of the students of Bruce Lee's way of martial art (i.e., Jun Fan Jeet Kune Do) toward their own personal liberation over the past 23 years. What better way to seek to more fully understand Bruce and his art than to be by his side as he pens each of these historic lines? These will be reproduced in Bruce's handwriting exactly as he first wrote them and, more importantly, in the order and sequence in which he first wrote them beginning with "Commentaries on the Martial Way, Vol. 1." This is truly an historic event that we will be initiating, so if you haven't yet renewed your membership in Jun Fan Jeet Kune Do, you would be well advised to do so as you won't want to miss one installment of this exciting and historic series. It all starts next issue (Summer, 1998).

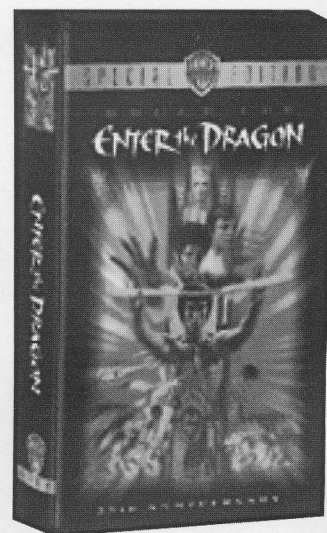
Enter the Dragon

Update

Getting the disappointing news out of the way first, Warner Bros. has decided not to re-release *Enter the Dragon* into the theaters as was their initial intention. Evidently a weak test screening in Sacramento, California caused the higher-ups to become nervous about its re-release. Truth be told, the film was not promoted -- at all (no television or radio spots, no newspaper exposure apart from a small black-and-white ad that only appeared in one or two local newspapers) -- and it's rather hard to fill a theater to see a film when nobody knows that its been released. On the other hand, Warner is committed to *Enter the Dragon* on the home video front. They have prepared an incredible boxed set featuring the newly restored version of the film, a new video entitled "Bruce Lee: In His Own Words" (which is all Bruce

Lee, with no additional narration or commentary), reproductions of the original lobby cards for the film, the original theatrical trailer, the complete "Behind the Scenes with Enter the Dragon" featurette on the making of the film (taken from the

original negative, so there is no "wash out" in terms of color or quality), a Compact Disc containing all of the music from the film (Warner spent over \$300,000 in bringing up the sound quality and have included additional music that was not included on the original soundtrack album), a 49 page book on the making of the film, featuring many never-before-seen color photographs taken on the set (and a preface by Linda Lee Cadwell) and a frame of film blow up that is mounted on an 8 x 10 board. Given that it is the 25th anniversary of both the original release of *Enter the Dragon* and the passing of Bruce Lee, Warner has pulled out all the stops to make this boxed set something very special indeed. The executives at the studio feel so good about the film that they have made it the first release in their 75th Anniversary series from the studio, ahead of such classic films as *Bullett*, *The Exorcist*,

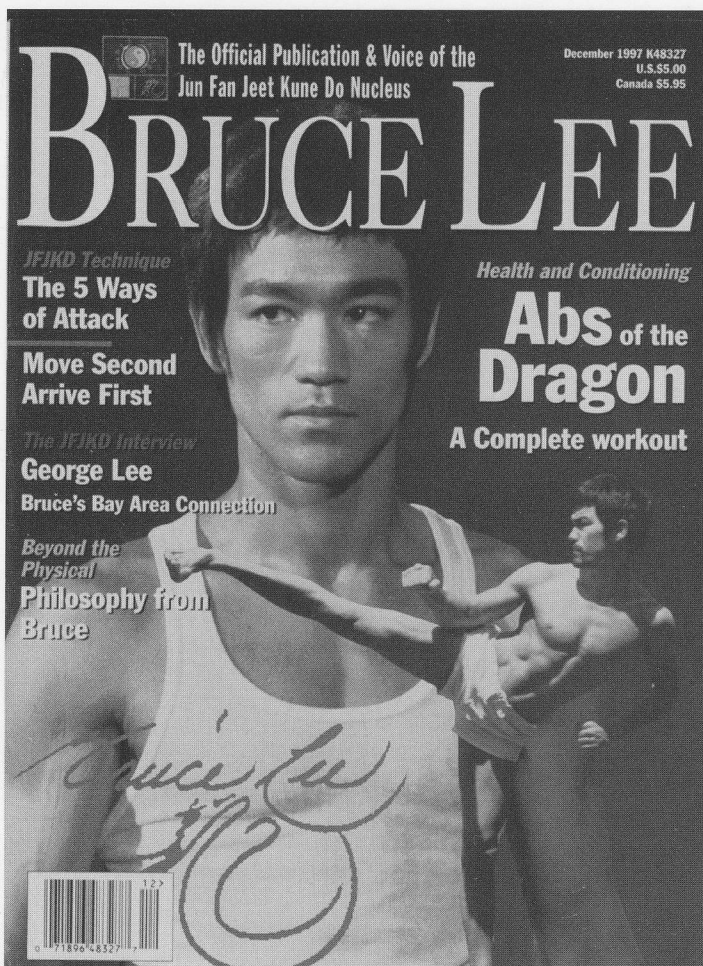


The deluxe boxed set that will feature the restored version of Bruce Lee's best known film, *Enter the Dragon*, is ready to "hit the streets" in May of this year.



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The Bruce Lee magazine will be continuing on a bi-monthly basis to further help spread the word of Jun Fan Jeet Kune Do.

A Clockwork Orange, The Outlaw Josey Wales and Casablanca, among many others.

Bruce Lee Magazine

In response to the numerous requests we've had about continuing our bi-monthly magazine, *Bruce Lee: The Official Publication & Voice of the Jun Fan Jeet Kune Do Nucleus*, we will be continuing its publication. Initially, we had hoped to utilize it to herald the formation of Jun Fan Jeet Kune Do and to initiate a movement of commraderie among practitioners of Bruce Lee's art. It seems, however, that there is a massive hunger among practitioners out there to read and learn more about Jun Fan Jeet Kune Do. So, rather than increase the frequency of the newsletter (which we would like to hold to a quarterly in order to keep the Bruce Lee content high and the overall quality of the highest calibre), I'm pleased to report that we will be continuing with the magazine on a bi-monthly basis (there should even be subscription information for those of you who have had trouble obtaining your copies in the past). As discussed briefly at our public meeting at the Second Annual Jun Fan Jeet Kune Do Seminar this past January in Los Angeles, we had temporarily put the magazine on hiatus in order to insure that the quality of it remained high and that it would not eclipse the significance of our newsletter -- which we

wanted to keep exclusive to our members. The conclusion is that we will keep the newsletter going on a quarterly basis and that it will contain first-hand information written by or about Bruce Lee and his art of Jun Fan Jeet Kune Do. The magazine will also feature authentic Bruce Lee information and materials, but with the extra space allotted, we can go into more depth on issues such as self-defense techniques, health and conditioning, training, philosophy, history and also provide interviews and features on people who knew Bruce Lee personally or who helped to shape his mental/physical/spiritual development, and on those who are now teaching Bruce's art. In addition, the magazine will allow Nucleus members to share some of their teaching methods in order to further educate the public on the many facets that made up Bruce Lee.

July 20, 1998

I mentioned earlier that this year marks the 25th anniversary of the passing of Bruce Lee. Therefore on July 20, 1998 members of the Jun Fan Jeet Kune Do Nucleus will be attending a small memorial service at Lakeview Cemetery in Seattle, Washington to pay their respects to both Bruce and Brandon Lee. Any and all members of Jun Fan Jeet Kune Do who wish to do likewise are welcome to do so -- either in the privacy of their own home or by making the trip to Seattle.

Bruce Lee once stated that:

"Remembrance is the only paradise out of which we cannot be driven away. Pleasure is the flower that fades, remembrance is the lasting perfume. Remembrances last longer than present realities; I have preserved blossoms for many years, but never fruits."

(pages 378-379, *Jeet Kune Do: Bruce Lee's Commentaries on the Martial Way*, Charles E. Tuttle Publishing Co.)

If we can pause for a moment this July 20 and "remember" the contributions that both Bruce and Brandon have made to our lives, we will have done our part to insure that their respective legacies live on in the "paradise" of our thoughts.

-- John Little

Jun Fan Jeet Kune Do Nucleus Member



This year marks the 25th anniversary of the passing of Bruce Lee. The Jun Fan Jeet Kune Do Nucleus will be attending a small memorial service at Lakeview Cemetery in Seattle, Washington to pay their respects.

THE WISDOM OF BRUCE LEE

"What Makes A Good Fighter" As Related by Ted Wong

"Water is the softest substance in the world, yet it can penetrate the hardest rock or anything -- granite, you name it. Water is also insubstantial; by that I mean you cannot grasp hold of it, you cannot punch it and hurt it. So every Gung Fu man is trying to do that, to be soft like water and flexible, and adapt itself to the opponent."

-- Bruce Lee

(Source: Bruce Lee quoted from his screentest for 20th Century Fox in 1964)

I can't remember exactly what year or what date this occurred, but I recall that after one of my private lessons at his house on Roscomare Road in Bel Air, Bruce Lee suddenly asked me, "Ted, what makes a good fighter?" At the time, I just replied with the obvious things that first came to mind. I told him, "Well, you have to be tough." Bruce shook his head in the negative. I continued, "You

have to be fast." Bruce again shook his head. "All right then," I continued, "you have to have heart." "No," Bruce replied. I was surprised that none of my answers thus far were correct to Bruce's way of thinking, but I was game to continue. "Well, then, you have to be able to take a punch." "No," said Bruce again. Now I was really confused. "Well, you have to be skillful, which means that you must have speed and coordination," I said. I was just telling him anything that was coming into my mind at the time that would make for a good fighter. Bruce just shook his head once more and said, "Nope." I kept thinking, to myself, 'what would really make a good fighter?'

Finally, after giving him so many answers that I thought were valid and seeing that he was accepting none of them as being correct, I grew frustrated and said, "All right, I give up. What is the ingredient that makes for a good fighter?" Bruce just smiled at me and said, "Why don't you think about it and let me know what you've come up with the next time I see you?"

I went back to my house that evening and thought long and hard about his question, and, sure enough, the next time that I saw Bruce I had a new list of things that I thought would really be essential for a good fighter. I couldn't have come up with any more ideas on the sub-



According to Bruce Lee (shown here executing an Attack by Drawing on his one-time student Chuck Norris), the one quality that separated the really good fighter from the wanna-be was the element of adaptability

ject. Finally, after our lesson, Bruce Lee asked me again, "Well, Ted, tell me what you've come up with. What is that one ingredient that makes a good fighter?" So I ran through my new list and was dumbfounded to see that he was shaking his head in disagreement again. He then placed his hand on my shoulder, and smiled as he asked, "You know what makes a good fighter, Ted? It's one word -

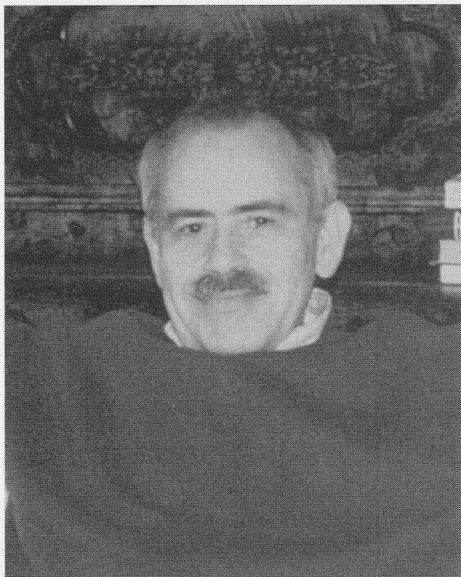
- ADAPTABILITY." And then I finally realized what he was saying. He explained that, "If you look at any kind of animal species that has had to fight to survive over the generations, the one quality that allowed them to survive was adaptability. If they were not able to adapt, they'd quickly become extinct. Adaptability is the key; if you have that, you will have the quality that is required to become a good fighter. It's like water; water is able to adapt to different shapes, and penetrate any space and environment -- even hard substances like granite."

The need to adapt was also a lesson that Bruce Lee incorporated into his films. For example, in his fight with Chuck Norris in *The Way of the Dragon*, Bruce's character is losing until he learns how to adapt to Norris' style. Because Bruce's character can adapt, he not only survives the battle -- but wins it. The same lesson can be seen in his fight sequences from *The Game of Death*, such as in his climactic fight scene with Kareem Abdul-Jabbar; Bruce's character is losing until he adapts to the combative situation in front of him and takes away Kareem's reach advantage by bringing the fight down to ground level (i.e., grappling). Whenever I see these films, I'm always reminded of that very important lesson of adaptability that Bruce Lee taught to me privately on that particular hot summer's day in the backyard of his home.



THE "KNOWING IS NOT ENOUGH" INTERVIEW

This Month: Steve Golden Interview Conducted By Paul Bax



Steve Golden: One of Jun Fan Jeet Kune Do's "best kept secrets."

For the better part of 30 years, Steve Golden has been one of Jun Fan Jeet Kune Do's best kept secrets. An original student of Bruce Lee's at Bruce's Los Angeles Chinatown school, Golden was one of his sifu's most attentive students.

Although renowned for his phenomenal trapping skills, Steve Golden is actually well-versed in all aspects of Jun Fan Jeet Kune Do. Steve's martial arts background began when he first crossed paths with Kenpo Karate pioneer, Ed Parker in 1959. Steve studied with Parker for a period of some seven years -- until he had the good fortune to meet Bruce Lee. Steve once related to me that, while he had met many martial artists who have espoused what they termed "the philosophy of martial arts," it is his belief (based upon first-hand experience!) that Bruce Lee was the only one who was ever able to actually infuse his martial art with a functional and practical philosophy -- and it is this philosophical aspect that Steve stresses (along with his considerable technique knowledge!) in his many seminar appearances. To this day he considers Bruce Lee to be the greatest martial artist he has ever experienced, and he has plenty of anecdotes to support his contention. Witness the following:

"I remember that I didn't think that anyone could hit me if they told me ahead of time what technique they were going to throw. Then one day I visited James Lee's house with Ed Parker. Bruce Lee showed up and told me to

stand five feet in front of him and to 'try and stop me from hitting you in the face with my right hand,' which Bruce then proceeded to do -- repeatedly."

Steve joined Bruce Lee's Chinatown school in 1967 when Bruce first opened it and, for over 25 years, he has continued to share the art that Bruce Lee shared with him, teaching a small group of students in Oregon and Washington and doing national seminars. One of the most gifted -- if unheralded -- instructors of Jun Fan Jeet Kune Do, it is our pleasure to present Nucleus member Steve Golden as the subject of this month's Knowing Is Not Enough Interview.

-- John Little

How did you first become involved in the martial arts?

I think I was 12-years old when I really got interested. I used to read *Popular Science* and *Popular Mechanics* and they always had those "Defend Yourself" type ads. I sent for everything they offered. Kind of funny now that I think back on it because I didn't have anyone that I wanted to defend myself from, but I was intensely interested and wanted to take lessons. The only school I could find was a Judo club and it was about 30 miles from my home. Being 12, I didn't drive so I couldn't get to any classes. It wasn't until 1959 that Ed Parker did a demonstration at my

high school. I was more than a little impressed. And I had a driver's license.

Describe your training with Ed Parker.

It was great. I signed up for a three month course. Classes were every Tuesday and Thursday from 7:00 p.m. to 8:00 p.m. By now you've probably figured out that I continued after the three months. I practiced constantly and, after four months, I was invited into the intermediate class. That was from 8:00 p.m. to 9:00 p.m. At 9:00 p.m. everyone had to leave and the doors and shades were closed. That's when the advanced class worked out. No one was allowed to watch. Talk about inducement to practice. Well, I did make it into the advanced class and used to be on the demonstration team. That was really fun. Ed would take us to schools, gyms, hotels and anywhere else that people were interested in martial arts. When we did a demo, we went hard. I'm still surprised that we didn't kill each other. Oh sure, someone would get their face smashed into the concrete or there would be a fractured rib now and then, but nothing really serious.

How did you first meet Bruce Lee?

I think it was in 1964. Bruce used to stop by Ed's school in Pasadena to talk to Ed. I think it was about the Hollywood scene, but I wasn't interested in that so I never asked --



The "father of American Kenpo Karate," Ed Parker (center) was a huge influence on Steve Golden's (back row, second from right) early martial development.

but I was interested in Bruce. I don't think that he ever got out without us questioning him. He always took the time to show us things and play around.

What immediate differences did you notice in JKD and Kenpo?

This might surprise you, but at that time I didn't see much difference. The punches were a vertical fist and the side kicks used the flat of the foot and heel, instead of the "knife edge." But that's small stuff. You should understand that we all relate and compare new things to what we already know, and I knew hundreds of combat techniques from Kenpo. So, for example, when Bruce taught us trapping drills, I considered them new techniques. Sure, they were different techniques from the Kenpo Techniques I learned but it wasn't like it was really that revolutionary. No, it took years before I realized what Bruce was trying to teach me. Looking back on those days, I think of those days as the time that Bruce turned on the lights but I didn't know how to open my eyes.

Would you say that Ed Parker had a different interpretation of fighting than Bruce Lee?

Of course he did. In Ed's world of combat, your actions had a predetermined set of actions. In Bruce's world, nothing was predetermined-- except, of course, that he was going to win. If you look at Kenpo using JKD theory, Kenpo doesn't look so good because it makes too many assumptions. But looking at Kenpo that way does not give you a true representation of what it was really like. I keep hearing people say that "JKD is Bruce Lee," but I don't hear people say that "Kenpo is Ed Parker." But it's just as true. You can look at Kenpo and tear it apart through theory, but in reality Ed Parker made it work. And with Ed's personal teaching, I made it work too, until I met Bruce.

Did Parker harbor any ill feeling towards Lee since several of his students enrolled in Bruce's Los Angeles Chinatown school?

I'm pretty sure that he wasn't thrilled with the situation, but it wasn't like you might think. It might sound like Bruce came along, showed me something new and I deserted Ed. That's not what happened. I had been with Ed for over seven years. Ed was almost always at the school teaching me and the other advanced students. But, for the last year before I left, Ed was spending more and more time away from the Pasadena school. He was involved in his other schools and in dealing with the Hollywood crowd. So, at least for that period of time, he was not teaching me -- so who left who? Ed and I remained friends. I had moved to Eugene, Oregon. He used to come there to do seminars for local Kenpo schools and I'd bring my students. He was so friendly to me and my students that the Kenpo people in



Under the attentive eye of Bruce Lee (center), the Chinatown school in downtown Los Angeles became a martial art laboratory where serious students learned the ultimate nature of unarmed combat. Pictured here are Nucleus members (from left to right) Jerry Poteet, Daniel Lee, Bruce Lee, Steve Golden, Pete Jacobs and Bob Bremer. The signs hanging in the background were made for Bruce by Nucleus member George Lee.

town got real cool toward me after that. Ed was also a bodyguard to Elvis Presley and he would sometimes be in Eugene when Elvis was performing there. During the day Ed would come to my home. He came over for Thanksgiving dinner one time and the next day he put on a private class for my students. Ed was really a great guy. And, I might add, a superb martial artist and a genius in developing his system.

Describe some of your first training sessions under Bruce Lee at the L.A. school.

There were a few different flavors while I was there. We always started with a warm up and some heavy exercising. We moved on to footwork, kicking, trapping, sparring, and a lot of questions and answers. When Bruce was there teaching, he would teach new things. When he wasn't there, Danny Inosanto would lead the class through what Bruce had previously taught. In all cases, the door was locked promptly at the beginning of class and the door and windows were colored so no one could watch. We occasionally had visitors and I noticed that we only practiced basics during those classes. It was like: "You can watch but you're not going to see."

Some have said that the L.A. school was casual in one sense, and strict in others. Could you please give us your take on this topic?

Well, we had a very casual atmosphere. There were no uniforms and no ranks. We all went on a first name basis. Bruce was Bruce, Danny was Danny, Jerry was Jerry and I was Steve. I'm still Steve, as a matter of fact

(laughs). It sounds strange now to hear people calling Bruce "Sifu" or any other title. If we had a question about anything we just asked. I'd say something like, "Hey, Bruce. How does this work?" It may sound like lack of respect based on how formal things seem to be getting now, but that's the way it was then. And I can assure you, no one lacked respect for Bruce Lee. And none of us needed permission for anything. But, when we were working out, we were damn serious. We went hard and put everything into it. We would not have had it any other way and neither would Bruce. And I'll tell you something about being serious, Bruce once told me that he was going to kick me and that I should get back as fast as I could. It doesn't get any more serious than that. I've never moved back so fast in my life -- fat lot of good it did. His kick still knocked me across the room into a concrete wall and I thought he broke my ribs -- and that was while moving away from him and wearing two chest protectors!

What were the sparring sessions like at the L.A. school and what did they evolve into?

When I was there, the sparring I did was pretty controlled. It was frustrating though. Not just for me but also for Bruce. I remember him yelling at us, "Don't just move around -- move with a purpose!" He was pretty upset and he kept saying that we were just moving around. I thought we were moving for a purpose. I wanted to hit my opponent and I didn't want him to hit me. That was my purpose. It took me about six years before I realized what he really meant. Now I understand why he was so frustrated with us.

So what did he mean?

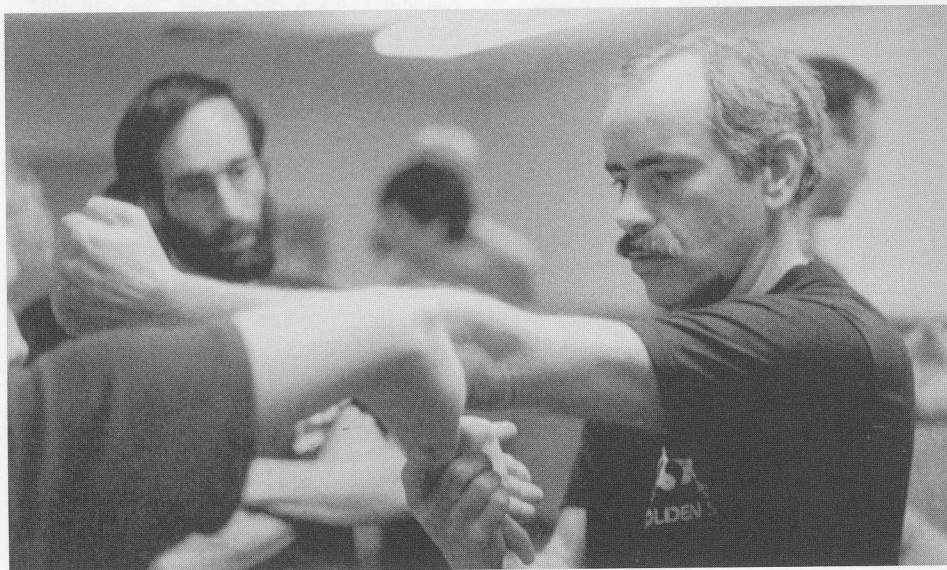
If it took me six years to understand after Bruce's personal instruction, I don't think it would do any good to try to explain it now in just a few words. Sorry, Paul.

Okay. Didn't you witness Bruce Lee sparring a Tai Kwon Do practitioner? Did you ever view Bruce Lee in sparring sessions with any other martial artist?

Yeah. It was frightening to see how easy it was for Bruce. The Tae Kwon Do black belt mentioned that he knew Bruce had good hands, so Bruce said that he would only use his feet. They went pretty hard and the guy really tried to kick Bruce. It was amazing. Every time the guy kicked, Bruce got just barely out of range and just as the guy's foot came down, Bruce held his kick up to the guy's face. I mean, a roundhouse kick right up to the guy's nose or a side kick up to the guy's temple. Bruce just held it there. The guy didn't even see the kick coming, and when he saw the foot there he jumped and kind of screamed -- Bruce wasn't even trying! This guy putting everything he had into getting Bruce and yet Bruce was barely putting out any effort. If it was for real, it would have lasted until the first kick. I'll tell you something, if you didn't experience Bruce first hand, then you'll never really know how good he was.

Please recall your personal sparring sessions with Bruce Lee.

I'd love to but there weren't any. The closest I ever got was once, he told me to really try to stop him any way I could. I actually did very well for the first three quarters of a second! But then he had my arms trapped and his fingers in my eyes -- Man! What a nasty feeling. But what can you expect? I was only a black belt with seven years experience.



Although most martial artists are familiar with Steve's considerable reputation in trapping, Steve is extremely skilled in all facets of Jun Fan Jeet Kune Do.

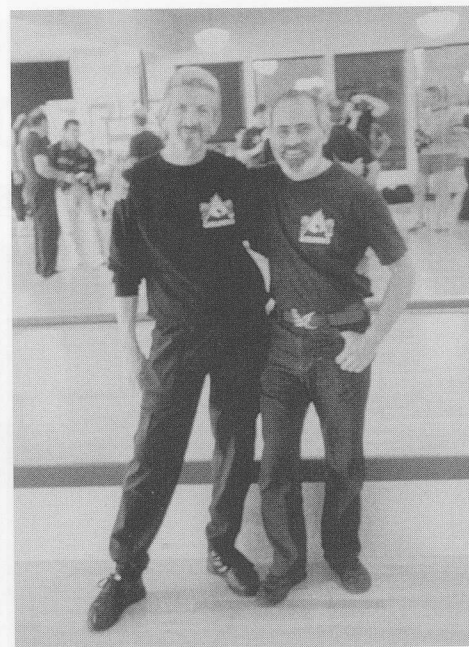
Your forte is trapping. Explain what makes trapping work in a real confrontation.

(Laughing) I know how I got that reputation but that's a different story and not one for publication. And, yeah, I am good at trapping. People keep asking me to do seminars on trapping. And it's an excellent seminar so it reinforces the notion that trapping is my forte. I suppose that I should feel honored that people think I'm so good at trapping that it must be the best thing I do. But actually I'm much better at other aspects of Jun Fan Jeet Kune Do. If you are talking about the Five Ways of Attack, I'm better at Direct Attack, Progressive Indirect Attack and Attack by Drawing, than I am at Trapping. These are pretty easy to demonstrate, but are much more difficult to teach and use well.

But you asked what makes trapping work in a real confrontation. I read over and over that "trapping really doesn't work." People say that they have seen numerous fights and have never seen trapping work. When I pin them down, they admit that they have never seen someone try trapping in a real fight. So I'll answer your question in a round about way -- why doesn't trapping work in a real fight? Because people don't know how to use it. I'll even go so far as to say that most people don't even know what trapping really is, and how it should be used. But think about this: Bruce used it. I can use it and it's actually much easier than you would think. So if it doesn't work for others, maybe they are doing something wrong.

Why is footwork so important in JFJKD?

Because you don't want to get hit. With few exceptions and if done correctly, Jun Fan Jeet Kune Do utilizes little or no blocking. Without making this an instructional paper, I'll just say that blocking is the least efficient and potentially the most dangerous way of handling an attack. So one answer to an attack is



Going back a long way: Nucleus members Jerry Poteet (left) and Steve Golden (right) have been friends since the days they used to workout together at Bruce Lee's Chinatown school in the late 1960s.

to not be where the attack is being targeted. If you can't move well, you get hit. Of course, the other reason is because you want to hit. Without good footwork you pretty much have to wait for your opponent to happen into your range before you can attack. It really is not a good idea to let your opponents dictate your actions. It gives them far too much power. I know that Jun Fan Jeet Kune Do mentions that your opponent's actions will determine what you do. But that does not mean that your opponent should force you to do anything.

Just over two years ago the Jun Fan Jeet Kune Do Nucleus was formed. In your opinion, what is the purpose of this organization?

Okay. The purpose was and is very simple: Bruce Lee did not have a standard system, so most of us learned different things from him. In addition, by the nature of one's personality, we each interpret what we learned somewhat differently. Since Bruce's death, the JKD shown to the public has been from a very few people. Now there are hundreds of people claiming to teach JKD and many of them teach their own interpretations of JKD. Although the public is getting some excellent information, we were concerned that much of what Bruce did and taught to others would be lost. With that in mind the Nucleus decided that our purpose would be to educate the public in what each of us learned from Bruce. That includes all Nucleus members who could contribute to this knowledge and also anyone outside of the Nucleus who learned from Bruce Lee and was willing to add to this knowledge. We are trying to be careful not to present our own interpretations, but only to

present what Bruce actually said and did. When and if we teach anything else, we would not use the name Jun Fan Jeet Kune Do. The Nucleus also decided that it had no interest in policing the JKD community. We are not criticizing or condemning anyone teaching or claiming to teach JKD. Instead, we will show what we learned to the public. Each person can then make up his or her mind regarding what others are teaching. I've heard it said that we are making JKD "a static system" and "by its nature that would destroy it by not letting it evolve." It is true that JKD is not static and changes based on the individual's needs. But I look at Bruce's teachings as giving others the same base that I had. And I look at Jun Fan Jeet Kune Do as the tool that gives you the basis for deciding what path your evolution should take. It forces no path on you, but allows you to make an intelligent decision rather than concluding that JKD is anything you want it to be -- which, by the way, it is absolutely not.

JFJKD has already been subjected to criticism by certain camps. Some claim that you have ignored the qualifications of people such as Dan Inosanto and that you are promoting -- in terms of exposure -- other lesser known students of Bruce Lee. What are your feelings about this?

I'll give you my own perspective: I will teach what I learned from Bruce Lee. Does this mean that I'm ignoring, say, Danny's [Inosanto's] qualifications? Well, I suppose it does. But you didn't ask me about my also ignoring Ted Wong's qualifications, or Taky Kimura's qualifications, or Jerry Poteet's, or Pete Jacobs' -- or every other person who studied from Bruce. I am aware that many

people have excellent qualifications, but I rarely make a point of it when I teach because that's not what I'm teaching. And I have never claimed that others are not qualified. But what does any of that have to do with the fact that I can teach people what I learned from Bruce Lee? Perhaps someone can explain to me what anyone else's qualifications have to do with my teaching. Now, about "promoting other less known students of Bruce Lee," if you mean "promoting" in the sense of exposing them to the public, then "less known" is all the more reason to promote these people. If we stay out of the public's eye, we can't very well share with them what we learned from Bruce Lee. Why are some people getting so upset? You know that Bruce Lee did teach more than one person. And by the way, "less known" does not necessarily mean "less qualified."

What has bothered you the most that the critics of the JFJKD Nucleus have said?

The same thing that bothers me whenever people repeat what they hear without trying to determine what the truth is. Like, "it must be true because I heard it somewhere" or "read it somewhere." And most of the comments are very vague like, "They show disrespect..." When I ask for one instance, all I get is a blank look. Most people realize so many of the derogatory statements against the Jun Fan Jeet Kune Do Nucleus come from people who think they have something to lose by our existence. I am not sure why they feel so threatened. Perhaps it's because people might see what Bruce taught us and it would bring up questions about what they are teaching. Perhaps they are afraid that someone is going to steal all their students. I'm not really sure.

But no matter what they think, my training area still holds only eight people and has been full for twenty years. So sleep easy.

Another JKD organization, The JKD Society, folded some years ago. Why do you feel this organization failed and what differences and goals do you see between the Society and the Nucleus?

Until Linda Lee Cadwell spoke to me about the purpose of the Jun Fan Jeet Kune

Do Nucleus, I had always refused to join any JKD organization. So I have no knowledge about The JKD Society or about any other JKD organization.

Some people view JKD as nothing more than the accumulation of techniques or learning every eastern martial art possible. What are your views on this approach?

Some people are quite mistaken in their interpretation of Bruce Lee's art. I see it over and over again in JKD, in other martial arts and in everyday life. People want to learn but only so far as it doesn't interfere with what they already believe or with what they prefer the truth to be. They spout Bruce's words where convenient, and ignore them where they may cause some discomfort. It may be a lot more fun to accumulate and learn more things so I don't blame people for doing so, but I don't understand why they justify their actions by calling it JKD. Bruce said to simplify. Does that mean accumulate? JKD is not -- I repeat, not -- an accumulation. It is simplifying to the essence of a combative art. Having said that, I do understand that there must be a phase of accumulation before you have anything to simplify. But that phase is not the one that results in Jun Fan Jeet Kune Do.

How valid are the principles of JKD when applied to the fighter's of today?

Why should anything have changed today? Getting hit hard still hurts as much today as it ever did. Awareness is still important. Bruce didn't develop JKD just to handle existing systems. He developed it based on the principles of combat and those certainly have not changed.

In closing, where do you hope to see The Jun Fan Jeet Kune Do Nucleus in the next ten years?

As long as people are interested, we will continue to teach and educate. We will continue looking for people who can and do teach Bruce Lee's art and encourage them. We will not be a policing organization nor will we waste our time and energy looking for people who are misrepresenting Bruce Lee's art. The Nucleus will continue to be a non-profit organization. It will continue to solicit help from all those who are willing to help paint the true picture of Bruce Lee and his art of Jun Fan Jeet Kune Do.



A "Golden Moment" caught on film: Steve (left) demonstrating the fundamentals of Hand Immobilization Attack (H.I.A.) on-stage before a crowd of over 400 people at the First Annual Jun Fan Jeet Kune Do Seminar, held in San Francisco in January of 1997.

Steve Golden, one of Bruce Lee's original students is now available for seminars and workshops by calling 208-375-8885. Paul Bax is a long-time researcher and historian of Bruce Lee and his art of Jun Fan Jeet Kune Do. He has compiled many of his interviews with key JFJKD figures into a book entitled *Reflections of Bruce Lee*. For ordering information please write to Paul at 2266 Romaine Creek Road, Fenton, MO 63026.

THE SECOND ANNUAL JUN FAN JEET KUNE DO & BRUCE AND BRANDON LEE MEMORIAL BANQUET

An On-Site Report By Cass Magda

*"I Know
It's Only Jeet
Kune Do --
But I Like It!"*

The swelling crowds converged upon the Torrance Marriott Hotel in a rock and roll atmosphere, milling about waiting and looking for the magic of Bruce Lee. It was to be found in three different rooms during a weekend super seminar featuring most of the Jun Fan Jeet Kune Do Nucleus members.

The huge group of was split into four groups of approximately 60 to a group, and the nucleus instructors rotated to the groups every 90 minutes or so. The participants were a mix of fans and serious JKD practitioners, definitely a hard crowd to please and the Nucleus did their best. It was a huge improvement from the first seminar last year in San Francisco, where all 200 participants stayed in one sweltering room together for one day only. This year the seminar lasted two days and the Nucleus members seemed more available to the participants, interacting with them, getting around to talk or help people individually and generally chat and answer questions personally. Linda Lee Cadwell also made herself available and was seen throughout the weekend checking in on how people were doing, posing for photographs, signing autographs and keeping the general mood expectant and upbeat. Fans and participants were delighted in finding all nucleus members so approachable. Members of the Oakland group, and various martial art celebrities were seen circulating around throughout the weekend.

"Start Me Up"

Subjects covered included: trapping hands, grappling, footwork applications in defense and counter attack, the whipping punch, the drop shift, hitting from various positions, 5 ways of attack applications, various sensitivity exercises, explosive penetration, sensing entry points, and broken rhythm -- to name but a few!



A galaxy of martial arts stars turned out to the Second Annual Jun Fan Jeet Kune Do Seminar and Bruce and Brandon Lee Memorial Banquet. Here the Nucleus poses for photographs with members of Jun Fan Jeet Kune Do in front of the Torrance Marriott Hotel.

Taky Kimura, the older statesman of JFJKD, looked youthful in his New Balance running shoes while chasing a much larger student across the room with the jit chung choi (Straight Blast), laughing away.

Seattle showed us that the economy of motion theme was already present in the early training methods of Bruce Lee. The various principles such as weight on back foot and crossing the legs when moving laterally, seemed to violate the principles of later JKD where the weight was more 50/50 and mobility was stressed over stability. It seems that Bruce Lee's art during this era was much more self-defense oriented in the techniques and training methods, while the evolution of JKD seemed more oriented to sparring alive in totality.

Herb Jackson talked about not wasting energy -- either physical or emotional. He believed that the greatest hindrance to physical action is "self consciousness." In order to break this self consciousness, he demonstrated an exercise in which he pivoted and let his body go in order to free the mind of being hung up on itself. Herb's presentation was dramatic and animated and the crowd just loved it. He then demonstrated the practical application of the whipping punch and showed training methods for body alignment using the wall to feel the effective use of power for delivery.

Dan Lee with his smiling genteel manner began reading from his notes about Interception, Broken Rhythm, Dissolving and Hitting. Particularly interesting were his explanations of "offensive defense" and his

"delay punch" which he then showed in practical applications. His stages of learning this were based on Bruce Lee's diagrams of Partiality: Defense *then* Offense; Fluidity: Offense *and* Defense simultaneously; and finally Emptiness: the Instinctive Offensive Defense. He ended this particular session

with words of wisdom "Research what seems to be working for you and make it unequivocally your own."

Pete Jacobs, who is a big man, moved with surprising gracefulness in demonstrating the shovel punch with the outside shoulder push and the drop shift. He kept the group going, changing up variations every few minutes and keeping his verbal explanations brief. He seemed very interested in all of the participants and circulated quickly among them before demonstrating his next technique.

The unbelievable Bob Bremer told us that Bruce said, "Don't work out seriously, but play seriously." A game that demonstrated this was Chi Sao, the sticky hands of Wing Chun, Bob showed the modified JKD versions of how to attack and play in Chi Sao. It just seems to be the nature of Bruce Lee's students to just want to get in there with the students and do it -- no matter what, and Bob was no exception. Pretty amazing after emerging from critical care a mere three weeks earlier from a heart attack. Bob was smiling and Chi Saoing with his students exchanging blows! Much to the horrified fates of his assistants. Unbelievable!

Steve Golden gave them the golden moments and golden wisdom of combination trapping hands. In attack and defense, he communicated well and made the various subtleties apparent of monitoring the opponent's energy to feel for his counter attacks. Steve was friendly and had no airs about his performance or teaching. Assisted by Tim Tackett they demonstrated counter trapping on each other and it became hilarious as each inter-



The Nucleus fielded questions from Jun Fan Jeet Kune Do members at their public meeting following the second day of seminars.

rupted the other constantly while simultaneously trapping each other and adding variables never once breaking the flow between them. It was as if they were joined together mentally conversing in a stream of consciousness debate, except that their hands did the talking. Hope that one was on tape!

Speaking of Tim Tackett, what a pro! His dynamic projection combined with his casual relaxed approach made the complex simple and the hidden obvious. He stressed position of the checking leg while trapping, so you don't get kicked in the groin. He stressed non-telegraphic hitting, wanting the hand moving first before anything else. He stressed that you shouldn't get hung up on trapping hands, because the object was to hit -- not to trap. He said to trap only if hitting doesn't score. "It helps to open a closed line" he said and it helps to open a closed mind also.

Richard Bustillo's commanding presence was seen and felt, literally, as he demonstrated the correct way to do some of Bruce Lee's grappling moves. First demonstrated by Bruce Lee himself on tape from his various movies, John Little showed video excerpts of scenes of Bruce Lee doing grappling moves. After showing a scene to the group, Richard proceeded to demonstrate the same move on various unlucky participants. It was a novel approach and the crowd seemed to enjoy it very much.

Chris Kent and Ted Wong shared the room together, moving in and out of explanations and training drills relating to footwork entries, defensive tactics using distance, setups, alignment of the body for better power, finding openings and penetration.

Ted's movement was crispy and sharp. Watching him move you felt it would be hard to catch him and that he could time you in an off-balanced position or moment of weakness. Ted has an intuitive sense of timing and distance and is a pleasure to watch. He showed how footwork holds your stance together so that you can keep your physical and emotional composure. The stance is always prepared to

deal destruction with the lead hand and leg 80% of the time. He stressed using smaller steps to keep better balance and keep yourself moving faster.

The eloquent Chris Kent used the Socratic teaching method to shake out the cobwebs of the thinking patterns of the students. He asked questions, then

explained and showed his ideas about each subject. He said, "he who controls his footwork controls the distance, thus he controls the fight because if you don't, the opponent does." Kent then proceeded to demonstrate this with a dynamic set of footwork/distance drills revealing the secrets of not just how, but when and why. Watching Kent's fluid power in movement, you felt he could really hurt you with just footwork alone. Much praise has to go to his excellent assistant, Randy Gaetano, who moved well with Chris and made it "real for all to see."

Chris Kent mentioned several times throughout the two days methods and stories that his teacher, Dan Inosanto, had put him through that Bruce Lee had related to Dan. Unfortunately, the powerful presence of JKD icon, Dan Inosanto, once again was not present. However, he did lend some of Bruce Lee's original training equipment to be displayed, perhaps symbolic of testing the waters. The Nucleus hopes that he will one day take the plunge and contribute his considerable knowledge and experience in JKD. The Nucleus remains committed to continuing efforts of making him a part of this.

Also not present was Jerry Poteet, save for a brief appearance at the dinner with long time companion, Fran Joseph, and an entourage that included Jason Scott Lee (star of the movie "Dragon"). Everyone was happy to see Jerry, and hopes that he can take some time off from his hectic film schedule in order to contribute his insights of Bruce Lee and JKD at the next JFJKD event.

"JKD Satisfaction"

The Jun Fan Jeet Kune Do Nucleus members assembled to field questions after the seminar in one of the training rooms. Linda Lee began the initial remarks, reiterating the purpose and objectives of JFJKD and that they do not certify instructors.

Right away the subject discussed was the "mentor program." It was made clear that not

all members of the nucleus are mentoring and that if you are already qualified, then you don't need a mentor, but you might want a formal communication link to the Nucleus. A barrage of questions were fielded and it was clear that the mentor program is sort of a pilot program in its formative stages to be refined and tested as it goes, to see if it will in fact be viable and serve the purpose intended. Many questions had to be left unanswered at this time until things were worked out in the future.

Other topics included whether or not to continue the newsletter or merge it into the JFJKD Magazine. Also, regarding the bootleg Bruce Lee videos now out there, there may be a day when a quality version will be reproduced and sold. The video of this year's 1998 JFJKD seminar will be sold publicly. Taky reported that he is still trying to make progress in getting Dan Inosanto into the fold. Also discussed were events that will be put together for members of JFJKD exclusively and not open to the public.

It was emphasized that the Nucleus members do not get paid for the official events of JFJKD. That it is strictly non profit and all members volunteer their time. Some are professionals, but most are not, and have regular jobs and make considerable sacrifices of their time and finances to attend and organize these events.

The seminar was capped off with a huge banquet featuring a multi-course Chinese meal. The room was packed with celebrities from the film and martial arts world. There were stories and speeches honoring Bruce and Brandon Lee, and a very special award was given to Taky Kimura by the Jun Fan Jeet Kune Do Nucleus members.

"You Just Might Find...You Get What You Need"

Anyone who is a fan of Bruce Lee or Jeet Kune Do should attend one of these annual seminar events. Not just to gain the first hand knowledge, but to actually see and meet these original students of Bruce Lee before it is too late. It's like going to see the Rolling Stones - you want to see them while they can still rock and roll. So if you go to the next JFJKD event, be ready to rock!!!



Cass Magda is a world renowned martial artist who received full instructorship in the "Jun Fan Martial Arts" under Dan Inosanto. He is presently one of the most knowledgeable Filipino Kali and Escrima men in the United States -- and, as you might have guessed, a rather big fan of the Rolling Stones.

CUTTING EDGE CONDITIONING

SHADOW KICKBOXING

By Chris Kent

What would you do if:

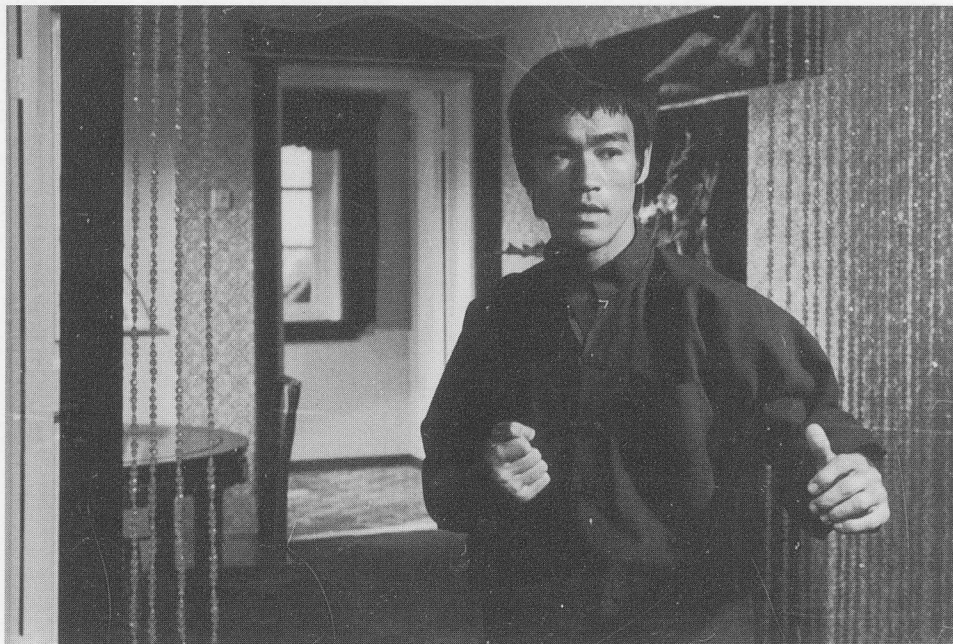
- a) There were no training partners available for you to work out with
- b) You didn't have access to any type of training equipment to use
- c) Your training time was limited to 10 minutes per day?

I know what I'd do. I'd spend those ten minutes shadow kickboxing. Shadow boxing (or kickboxing) is one of the best training exercises you can use to develop such things as ease of movement, good form, and economy of motion. It can also help develop your cardiovascular capacity, increase your speed and agility, give you ideas and help your mind and body fix moves ready for use when they are most wanted. It also helps you loosen up before engaging in more strenuous training.

Other than actual sparring, shadow boxing is probably the most important technique in the acquisition of a martial artist's fighting skills. But the best thing about shadow boxing or shadow kickboxing is that you don't need training partners or any type of equipment in order to be able to do it. You don't even need a lot of space in which to do it. The only thing you really need is your imagination.

The options available for you to use when shadow boxing are endless. For example, you could work on your footwork, your punching and striking skills, your kicking skills, your kneeing or elbowing skills, even your trapping or grappling skills. You can train your attacking, counterattacking, or defensive skills, choosing to either isolate and concentrate on one particular facet, or combining all of them. You can shadowbox long-range motions or work in-tight, close-quarter motions. You can concentrate on single actions, or work compound actions. You can fight against multiple opponents. You can even get suddenly overwhelmed by an opponent, and have to evade, cover up or defend yourself against the opponent's barrage of blows.

An important thing to remember about shadow boxing is that it is as much mental as physical. You literally use your mind to create the most dangerous opponent, then you go out and fight him and beat him. This requires that you use your imagination and your visualization skills to the utmost. For example, how does the opponent react to your attacks and counters? Does he retreat and cover up, or try



Shadow boxing played a large role in Bruce Lee's martial development.

to evade while continually advancing on you? You must see his reactions as clearly as if a real opponent were in front of you.

Most beginners have difficulty visualizing for extended periods of time, so when you first start shadow boxing I suggest to begin with shorter periods of work (30 seconds to 1 minute) and gradually increase the time. It's also very important to rest adequately between rounds. Also, if you need to, you can use something static to function as your imaginary opponent and serve as a focus point for yourself. This could be anything you like, a chair, a heavy bag, even a simple piece of hanging string will do. Another training method is to list particular things you want to shadowbox on a sheet of paper and stick it on the wall so you can see it while you're working out. Be sure the writing is large enough so you don't have to keep stopping to go over and look at it.

Many people like to use a mirror when shadow boxing, and that's fine. However, this has both advantages and disadvantages. Mirrors can be a definite aid when you want to refine very specific actions or correct flaws in your movements, as they give you immediate feedback. The downside of using mirrors is that sometimes a person can get so caught up in watching how good they look that they forget what they're really there for.

You can combine different types of music with your shadowboxing workout, too. I personally like upbeat jazz and rock music, preferably without any lyrics because I find them distracting. For you it might be hip-hop, rap, or something else. The following are two examples of Bruce Lee's notes on shadowboxing. The first describes how three rounds of shadow boxing can build upon each other in a workout.

EXAMPLE 1

- | | |
|-------|---|
| Rd. 1 | Loosen up, work on good economical form, all types. |
| Rd. 2 | Work harder (speed and more speed) |
| Rd. 3 | Push Yourself (the fastest, but economical) |

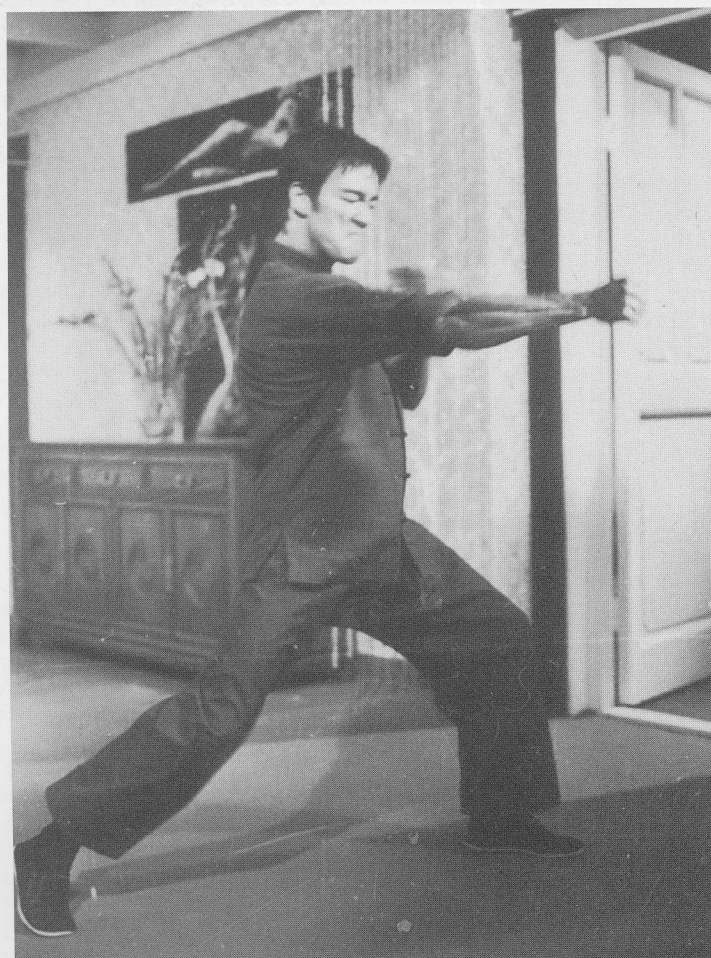
The second describes how any particular round of shadow boxing can be broken down.

EXAMPLE 2

- | | |
|-----------------|-----------------|
| Round -- | |
| a) loosen up | a) loosen up |
| b) fast | b) thoroughbred |
| c) thoroughbred | c) unwind |

Finally, here are some training aids concerning using shadow boxing in your workout:

- Learn to use your imagination and visualization skills to the utmost.



Bruce Lee was able to utilize his imagination and visualization skills to the utmost in every shadow boxing technique he executed - from throwing a backfist (top left), a high hook kick (top right) or vertical fist reverse punch (bottom left).

- Begin with shorter periods of time (30 seconds to one minute) and gradually increase the time.
- Start shadow boxing easy and gradually increase speed and intensity as your muscles warm up.
- Be unrhythmic in your movements -- breaking the rhythm, adjusting speed, etc.
- If you're working on a particular fine skill, work on it while you're fresh, not when you're tired.
- Use something static as a focus point if needed.
- Rest adequately between rounds.



Chris Kent is one of the foremost Jun Fan Jeet Kune Do Authorities in the world, with over 25 years of experience. He is presently available for seminars and workshops by calling (208) 375-8885.

"PROPERTY OF BRUCE LEE"

(Excerpts from the Bruce Lee Library)

by John Little

This Month: *Fencing with the Épée*
Author: Roger Crosnier
Publisher: A.S. Barnes and Company (New York)

While many are aware that the art of fencing played an important role in Bruce Lee's development of Jun Fan Jeet Kune Do, few of us are fully aware as to the extent of its influence on his thought process. To this end, it behooves us to look into Bruce Lee's fascination with its combative theory and principles.

Photographs taken in the mid to late 1950's show a young Bruce Lee decked out in fencing attire at approximately 15 or 16 years of age, which would have put him already two to three years into his Wing Chun training in Hong Kong. There is sufficient reason to believe that the fencing gear he is pictured in belonged to his older brother, Peter, who at the time was the Crown Colonies fencing champion.

Undoubtedly, Bruce learned some of the well-settled theories of fencing from discourses and exchanges with his brother. In fact, within Bruce's library, which yields a total of no less than 68 volumes devoted solely to the art of fencing, there is a copy of a book that belonged to his older brother entitled, *Fencing with the Épée* by a gentleman named Roger Crosnier. Inside the front cover Peter has written his name, however all of the annotations are in Bruce's hand. The book evidently so impressed Bruce that after he finished marking up his brother's copy, he went out and bought one for himself -- and then proceeded to extensively underline and annotate his copy.

Before seeing which passages served to influence Bruce in his own martial development and which combative principles and strategies he found much truth in, it will behoove us to understand what fencing is, some of its nomenclature, and a brief overview of its history. According to information supplied in the book entitled *Fencing*, by Muriel Bower (formerly from San Fernando Valley State College) and the late Torao Mori (the former proprietor of the Mori Fencing Academy in Beverly Hills):



Bruce Lee (above) learned the fundamentals of fencing when he was a teenager in Hong Kong.



Among the 2,500 books in Bruce Lee's personal library were 68 volumes devoted solely to the art and science of fencing.

"Fencing is the historic art of offense and defense with the sword, in which the object is for one fencer to hit another without being hit first. Fencing developed into a true sport in the seventeenth century when gunpowder and firearms replaced the sword as the basic weapon. Swordsmanship then developed into a sport in which the objective became the touch and not the kill. Today much of the excitement and romance of the sport of serious dueling remain as the fencer attempts to protect himself from his opponent's point, while at the same time trying to find an opening in his opponent's defense.... Modern fencing has become a safe sport due to the protective clothing and flexible, blunted blade which are always used while participating in any "bouts." The objective of fencing is not to inflict an injury but to demonstrate an ability to outmaneuver and hit the opponent....The rules and manner of fencing reflect its original purpose even though techniques and tactics have undergone many changes through the years."

There are three weapons which are used in fencing: the foil, épée, and the saber. As the book in question features the épée, let's confine our focus to this weapon. According to Mori and Bower, the épée, or dueling sword, has been said to "more closely resemble dueling than



It is likely that Bruce Lee (above right) first learned of the art of fencing from conversations with his older brother Peter (above left) during Bruce's childhood in Hong Kong. Peter was a Crown Colonies fencing champion. Here the two brothers greet one another at the premiere of Bruce's second film for Golden Harvest, *Fist of Fury* in Hong Kong in 1972.

any other weapon." It is stiffer and heavier than, say, the foil, but it is nevertheless used primarily as a point or thrusting weapon. Points anywhere on the body are valid and there is no definite sequence of play which must be followed. The first person to hit scores, and if two fencers hit simultaneously both are declared touched.

Perhaps owing to the fact that the épée was considered to be the closest weapon in the fencer's arsenal that resembled real sword fighting, Bruce held that its techniques and principles had a more "real-world" application. In any event, rather than indulge in such speculations, let's move on to see what principles and techniques held Bruce's interest and, more over, which passages from this particular book Bruce was able to synthesize and apply to his own martial development on his way to cultivating Jeet Kune Do.

The following headings and subheadings are as the author of the book has indicated. Bruce Lee's annotations are indicated by italics. All other text are passages -- unless otherwise noted -- underlined by Bruce Lee that he found significant enough to merit underlining.

The Stance

The stance is slightly shorter in order to keep the leading leg and foot out of range of a sudden attack.

Quick withdrawal from shin/knee kicks.

Get on balls of feet for greater mobility.

On a sketch of a fencer in the On-guard position, Bruce has shaded in the portion of the epeeist's leg from the knee down, writing in the margin next to it:

The "advanced target."

Style

*Different style demands different method to cope with -- The FIVE WAYS **

(* = Bruce is referring here to his "5 Ways of Attack," a cornerstone of his martial art of Jeet Kune Do).

Absence of Blade

Always practice absence of touch and definitely involving gaining and breaking ground.*

(* = As Bruce was concerned with unarmed combat, he substituted the hand or foot for the blade of the epee)

The Fencing Measure and Footwork

...the fencing measure is governed by the amount of target to be protected and the parts of the body which are most easily within the adversary's reach.

Judgment of Measure

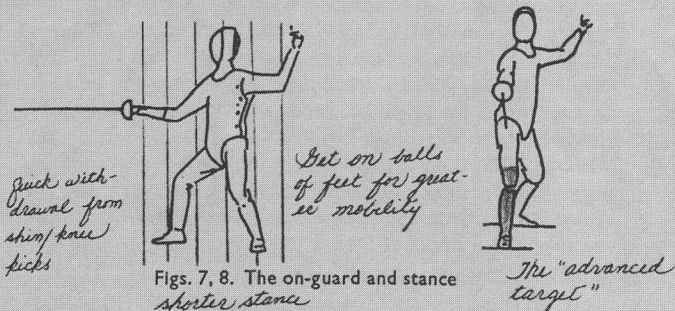
As the nearest target in fencing typically is the opponent's hand, whereas in unarmed combat it is typically the lead leg, Bruce has substituted the word "shin" for the word "hand" in the next sentence, thus rendering it:

...the shin is most vulnerable and that it is constantly threatened....[the épéeist/fighter] has to take his measure from shin to shin.

The On-Guard Position and Fencing Positions

The Stance

The stance is slightly shorter in order to keep the leading leg and foot out of range of a sudden attack.

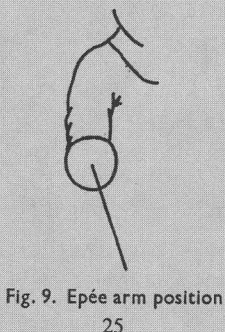


Hits at Foot

However, few épéeists pay much attention to this shorter stance, as hits directed towards the leg, or foot, can easily be countered by stop-hits on the arm, or head, these being automatically unprotected on a fencer who attacks low.

The Sword-arm

The most important changes are in the positions of the sword-arm, the hand, and the blade.



A page out of Bruce Lee's personal copy of *Fencing With The Épée*, by Roger Crosnier. Note how Bruce has shaded in the "advanced target" area of the knee, shin and instep to correlate to the target areas available for kicking in unarmed combat.

The opponent's point must not be allowed to penetrate further than the guard which, in fact, represents a minimum of safety.

Maintaining the Measure

Mobility of footwork

The necessity to maintain a strictly judged measure demands sound footwork.

...play on distance a great deal, constantly trying to force the opponent to commit an error of judgment of this score by retiring and advancing repeatedly.

Advancing and retreating to break opponent's rhythm and bridge the gap.

Footwork

Unless there is a tactical reason for acting otherwise, gaining and breaking of ground is executed by means of small and rapid steps. A correct distribution of weight on both legs will make for perfect balance, enabling the fencer to get off the mark quickly and easily....No matter how simple the strokes may be which are being practiced in the lesson, or whether they are of an offensive or defensive nature, the pupil must be made to combine footwork with them. He must be made to advance or retire, before, while, or after the stroke at which he is working has been executed. In this way he will acquire a natural sense of distance and develop great mobility.

Mobility, rapidity of footwork and speed of execution are primary qualities...

Footwork and more footwork. Speed and more speed.

The Delivery of Attack

The Lunge

Requirements

[The mechanism of the lunge,] which facilitates a speedy recovery out of range of a riposte should the attack fail...

Where the slightest loss of balance, or control, may mean that some part of the target has been left unprotected for a fraction of a second.

The Fleche

[The common use of the fleche was due to a great extent to the] necessity to overcome the difficulty of reaching an opponent whose measure kept him well out of reach of a lunge.

...the element of surprise played an important part.

...with due attention to details...

Concerning Defense

Defensive System

The defensive system at epee is relatively simple. It is restricted to two lines, sixte and octave (see Figs. 20, 21). The objects is to deflect all the offensive actions outside the sword-arm.

A semi-restricted defense for

- 1) limited artist
- 2) left hander

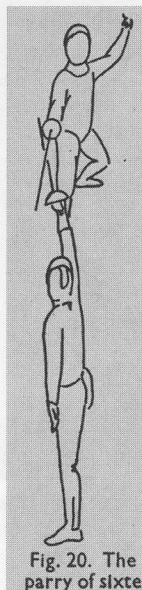


Fig. 20. The parry of sixte

[Parries of quarte and septime are rarely used, as they open up the outer target to a variety of strokes]. This does not mean that they are never taken...avoid falling into a routine of alternating his parries.

Parry and Riposte

...most masters teach the parry and riposte as simultaneous movements, which finally have the appearance of a time-hit.

Supplementary hand.

Ripostes can be directed to any portion of the target according to the distance which separates the opponents....In the same way as many attacks are aimed at the advanced target it will be found that the majority of ripostes are also directed towards the hand and forearm.

Study ripostes directed toward shin/knee.

- 1) in kicking
- 2) in striking.

Constant threat to advanced target -- imposing respect of distance.

Offensive Defense

Classic Passive defense.

Principle of Counter-offensive

...the object of this stroke is to penalize an adversary whose attacks are badly executed, or who misjudges his distance.

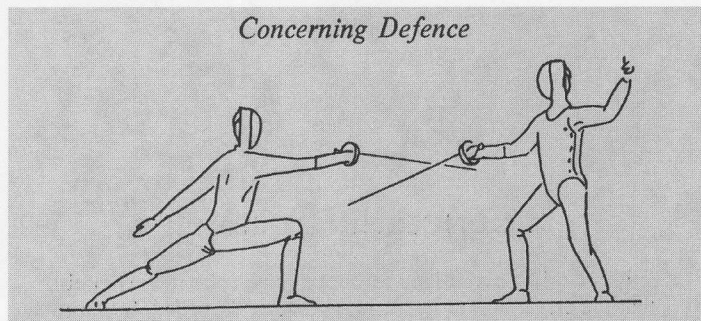
Use of Stop-hits

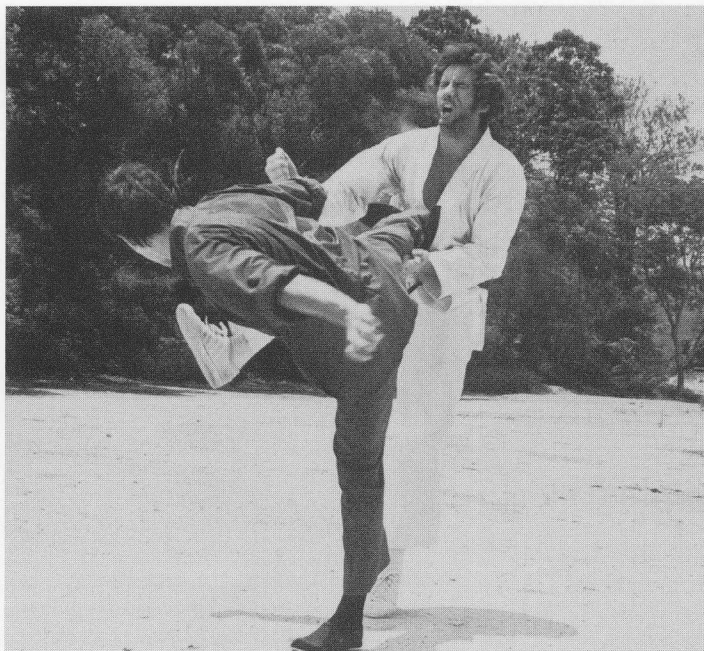
...the stop-hit is obviously an excellent means of defense against an opponent who attacks wildly, with insufficient care to covering, or who comes too close.

The Time-hit

The time-hit is a movement which is quite definitely premeditated. It has a very demoralizing effect [on the adversary who has impaled himself on the blade and who, thereafter,] will attack less confidently.

(Note: For a detailed explanation of what a Time-hit and/or Stop-hit is, please see pages 93,95,179,180,181 [stop-hit -- see also stop kick, page 66, and stop-thrust, pages 94-95, 130-131], and pages 93,95 [time-hit -- see also time-thrust, pages 94, 130-131] in *Jeet Kune Do: Bruce Lee's Commentaries on the Martial Way*, Tuttle Publishing)





Bruce applied many principles of fencing to unarmed combat, such as this "stop-thrust" (which Bruce labeled a "stop-kick"), which he delivered to Bob Wall's character in the movie, *The Way of the Dragon*. Stop-hitting and Stop-kicking provided the aspect of "intercepting" in "The Way of the Intercepting Fist."

Concerning Attacks

Be a careful attacker and regulate one's attack accordingly to opponent's:

- 1) reactions
- 2) habits
- 3) preferences



According to Bruce Lee's research, the three factors in a successful attack were: a) A fine sense of timing; b) a perfect judgement of distance; and c), a correct application of cadence -- and he had all three factors down pat.

The Choice of Attack

[The] unrestricted épée target[which cannot be completely covered when on the offensive, should make the épéeist into a] careful attacker.

His final choice of stroke should be based on the observation of his opponent's reactions, habits, and preferences.

OBSERVE, DEDUCE, APPLY.

The Three Factors in a Successful Attack

- a) A fine sense of timing.
- b) A perfect judgment of distance.
- c) A correct application of cadence.

Simple Attack (with minimum initiality) with simple preparation to break opponent's rhythm is the best.

The Form of Attack

The form which the attack proper will take has to remain as simple as possible....where there are several period of fencing-time in which an opponent can land a stop-hit.

The arm is vulnerable, even to an unpremeditated stop-hit.

The more the attack is complicated, the more chance there is of an unpremeditated counter-offensive movement being executed out of hand. This being the case, the attack proper must remain simple, whatever form the preparation may have taken.

Attacks at the Arm

Simple attacks are undoubtedly difficult to bring off and have a better chance of success when they are preceded by an attack on the blade which will produce some form of reaction, and permit a period of time to be gained. But, whether or not these simple attacks are preceded by a preparation, they are dependent on great point accuracy and the fact that they are driven home confidently and with speed.

The Three Basic Factors:

- 1.) Attack with confidence.
- 2.) Attack with accuracy.
- 3.) Attack with great speed.

Attacks to the Low Line

- 1.) Sudden change of level
- 2.) Moving out of line.
- 3.) Ducking under attack.

To Minimize Danger of a Counter

- 1.) Feints to disturb opponent's rhythm (i.e., cause opponent to lose a period of movement-time)
- 2.) Changing of body positions during attack
 - a) Slipping -- left and right
 - b) Ducking -- sudden change of level
 - c) Weaving --

Attacking on Opponent's Preparation to Attack

- 1.) His stepping forward
- 2.) His feintings
- 3.) His process of trapping the hand

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- 2) changing of body positions during attack
 - a) stepping — left and right
 - b) Ducking — sudden change of level
 - c) weaving —

Attacking on opponent's preparation to attack

- 1) His stepping forward
- 2) His feintings
- 3) His process of leaping the hand
 - a) curving in to intercept
 - b) thrusting through loopholes
- 4) Finding exact physical (balance) and psychological (pay out) moment of weakness

Causing opponent to lose a movement-time

- 1) P I A
- 2) H I A [FEET OR HAND]
 - a) draw reaction (for P I A & S A A)
 - b) disturb rhythm of attack of opponent (feet)
 - c) to jam or to check and control
 - d) to deflect and score
- 3) False attack.

On a blank page within his copy of *Fencing with the Épée*, Bruce Lee made these annotations indicating the fencing principles he found particularly effective for unarmed combat.

- a) curving in to intercept
- b) thrusting through loopholes
- 4.) Finding exact physical (balance) and psychological (pay out) moment of weakness.

Causing Opponent to Lose a Movement-time

- 1) P.I.A.
- 2.) H.I.A. -- [feet or hand]
 - a) draw reaction (for P.I.A. or S.A.A.)
 - b) disturb rhythm of attack of opponent (feet)
 - c) to jam or to check and control
 - d) to deflect and score
- 3.) False attacks.

The Use of the Preparation of Attack

Firstly, the fencing measure is longer than for the other weapons. Secondly, there is the ever-present possibility of the stop-hit being used as a means of defense.

Attacks on the Blade

One must bear in mind that the success of an attack on the blade depends largely on the element of surprise.

There is no doubt that, too often repeated, the attack on the blade will draw a stop-hit rather than a parry.

Thus, never open more than necessary to trap.

The Time-hit

- a) The final line in which the attack is delivered must be anticipated.
- b) The executant must be covered.
- c) the timing of the stroke must be perfect.

Definition of Counter-time

[The fencer whose knowledge of theory is good, will define counter-time as] 'the action of drawing a stop-hit, parrying, and riposting from it.'

[He will also know] that if his opponent is inclined to stop-hit, or if his defense is based on this counter-offensive movement rather than parries, it is a paying tactic to incite him to do so in order to apply counter-time actions.

Stepping Backward to Draw Counter-time

[It must be evident that this action, which is combined with footwork, necessitates a] perfect judgment of distance, a good sense of timing, and a precise point.

The Parry and Riposte in the Counter-time

It will be wise to riposte with opposition of blade so as not to be hit by the continuation of the stop-hit.

Counter-time to draw opponent to react and commit so as to pave path to attack.

Counter-time as a Basic Tactic

...counter-time is the basis of successful epee fighting.....it was dangerous and, therefore, foolish to attack without, first of all, having gained control of the opponent's blade.

[To put this theory into practice, these exponents of the dueling-sword, amongst whom Philippe Cattiau, of France, was the recognized King,] used every means at their disposal, patiently and systematically to draw the stop-hit. It brought the adversary's blade within their reach and gave them the opportunity of gaining control of it.

Observation and Choice of Stroke

...a habit, or a too often repeated tactic, becomes a weakness which can be exploited. Fencers are too often heard to say, 'I cannot deal with him, he is always stop-hitting,' or again, 'he is always redoubling.' Such remarks prove that the fencer either is not thinking or is incapable of applying the corresponding stroke. Half the battle is won when one knows what the adversary is doing. If, in spite of having correctly chosen the corresponding movement, the action fails, the reason must be due to faulty technique. If, on the other hand, the fencer is at a loss to know how to deal with his opponent then, either he has not seen what his opponent is doing, or he has an insufficient number of strokes at his command.

Lacking variety in the strokes which they are capable of using, and having little basic technique, they meet fencers whose game and style is a problem they cannot solve.

Favorite Strokes

...the fencer must have other strokes at his command to fall back upon, once the adversary has found the means of dealing with these favorite strokes.

[...the épéist who wishes to make his way] must know ever fencing stroke. [He must practice them until he can use each of them at will and successfully.]

Basic Tactics

[The next stage in his training is to gain the fighting and competitive experience which will enable him to] apply his strokes with decision and accuracy.

...practice the stroke under the conditions which trouble him....because of the large target, epee is a careful game, it will be readily understood that each hit must be painstakingly and patiently prepared.

Preliminary Observation of the Opponent

...the chances of being hit can be minimized by being constantly watchful of one's own movements and style.

Finding the Opponent's Reactions

[There are various means by which an opponent's habits and reactions may be found out. Common to all weapons, they are] the feints, the false-attacks, the beats] and, of course, the surest of them all,] the full-fledged attack.

Before adopting a particular plan of attack, one must find out, for instance, whether the adversary parries, stop-hits, or gives ground. Again, does he parry feints, or does he wait for the final of the attack? Does he riposte automatically after each parry? Does he try to engage, or is he quite happy in a position of absence of blade? Are his stop-hits spontaneous or premeditated? Does he stop-hit from any angle or from one position in particular?

...when he adopts the offensive does he favor the fleche or the lunge? If parried, does he remise and redouble? If parried, does he follow up with a reprise? When recovering, what defense does he use, if any? [Obviously, the answers to all these questions cannot be found in a few moments. A certain amount of time has to be spent, at the beginning of each bout, in sizing-up the opponent. During this period] his cadence can be assessed, as can be the rapidity of his footwork, and the lightness or heaviness of his hand.

Inferences Drawn from Style

The épéeist who adopts an exaggerated and very open sixte is more prone to stop-hit than to parry. The intention is to draw the unwary adversary to attack the body.

But, when one is faced by an épéeist whose stance is classic and whose position on-guard resembles that of the foilist, the chances are that he will use parries. [If he is experienced he will be likely to] alternate defense with counter-offense and will have to be sized-up carefully and methodically. He is, probably, the fencer against whom one will have to think carefully before acting decisively. [If he proves to be the complete fencer then the battle should be all the more interesting.] It will be one of wits as well as of technique and stamina.

The Master's Task

...the basic tactic against stop-hits is counter-time. If, on the contrary, the opponent parries, an attempt must be made to deceive his defense. When the defense proves itself successful and is followed by direct ripostes, the use of counter-ripostes is to be tried, etc.

[In other words, it is the master's task to teach to his pupil, and] make him practice the varieties of strokes. [The master must think out] all the variations of the strokes which make up counter-time....But the master must not be content to remain within the classic execution and conception of strokes. He must employ his imagination to imitate the unorthodox fencers in all their varieties of style, so that his pupil, faced by such opponents, may not be surprised and at a disadvantage. Cadence, distance, angles of delivery, etc., have to be varied with that aim in view.

Dealing With The Opponent

Concerning the Absence of Blade

...the attacker is always in danger of being stop-hit if he fails to bring his opponent's blade in line and within his reach, so that he can attack it before delivering his offensive action. The opponent is well aware of this necessity and will not be drawn easily or immediately. He will wait for the opportunity to deliver his stop-hit when he judges that it has a chance of success. He must be bluffed, therefore, into taking that chance, or pressed to the extent that he must stop-hit, or bring his blade in line, in self-defense.

[There are various means by which the opponent can be drawn. They are:]

- a) Closing the distance until he has no option but to defend himself.
- b) Using feints and false-attacks.
- c) Driving home a direct attack.

If, in his indecision, he does not stop-hit fully, he will, at least, bring his point into line to threaten his adversary.

The series of actions which comprise counter-time are the safest to use against the adversary who fences with absence of blade, especially if he is the type who has adopted an exaggerated position. Against such a fencer it is necessary to gain both distance and time, and to be able to obtain control of his blade before attacking, in order to make his stop-hitting ineffective.

...direct attack...must not be launched blindly. Distance must be carefully judged. The opponent must be patiently played until he has been brought within the desired distance.

Together with the long measure and the large target, the common condition of absence of blade is one of the reasons which limits the opportunities of entering into long fencing phrases. It makes the fencer fight carefully and slows down the game in comparison to foil.

Concerning Parried Feints

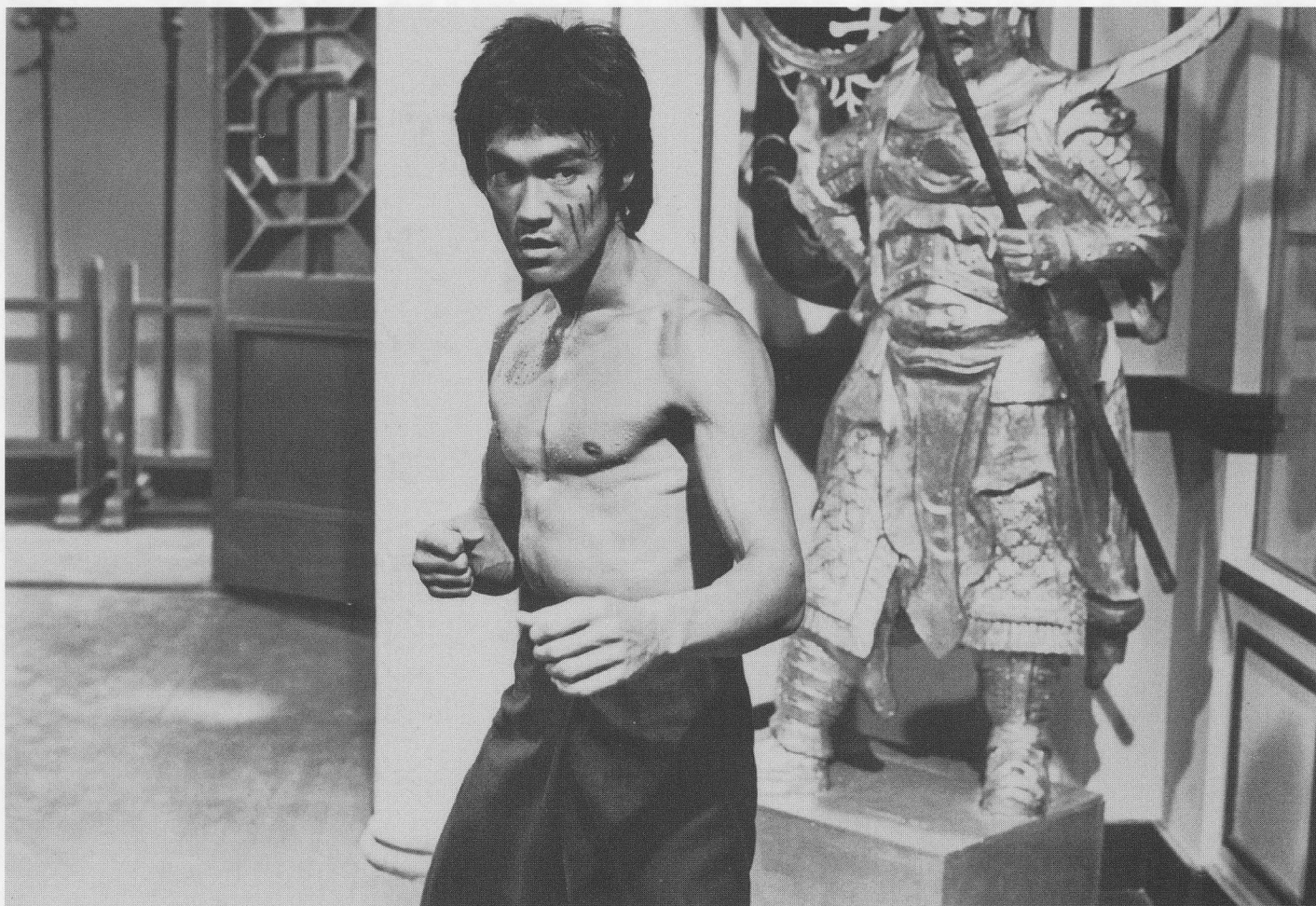
The fencer who parries feints is certainly the easiest to deal with...either lacking in experience or of a nervous disposition. By answering feints the opponent is given the opportunity to deceive the parries to gain time and distance for the final delivery of his attack....The success of such attacks is dependent on a correct judgment of distance and cadence. Nevertheless, it is wise to be wary of an opponent who parries feints too readily. He may well be drawing compound attacks with the object of stop-hitting after his first parry, or he may be playing for a parry and riposte on the final of the attack.

A panicky fencer is spotted easily by the manner in which his parries are executed and his general deportment. Once an opinion has been formed, one can seem to fall into his game in order to play for either counter-time, if he is stop-hitting, or counter-ripostes, if he is parrying and riposting.

Concerning Parries on the Final of Attacks.

The épéeist who parries on the final of attacks is not a simple person to beat. His judgment of distance has to be very accurate, as he has to allow his opponent's attacks to come very close to his target....he is, as a result, calm in defense and not easily drawn to parry sooner than he wishes.

[To get the better of an adversary who parries on the final of attacks, by using offensive actions, there is the choice of several methods, amongst which are:]



With the vast corpus of knowledge he acquired from his massive library, Bruce Lee was aware, alert, informed and -- always -- prepared.

- a) Direct attacks executed with great speed.
- b) Broken-time attacks.
- c) Counter-ripostes.
- d) Redoublements.

To be successful the direct attack requires a great deal of confidence on the part of the attacker. [The opponent will have to be beaten by the] speed and suddenness of the attack, [which must land before the parry has been completed.] The opponent will have to be forced into making an error in the judgment of his distance, or attacked while he is stepping forward.....[It] will have to be prepared carefully and patiently by altering the measure constantly until the right distance had been obtained, when the attack must be launched without hesitation. There must be no hesitations, or false starts, which would indicated one's intentions.

[The broken-time attack requires a good deal of preliminary practice, as its timing is no simple manner.] The first part of the attack has to be driven close to the target to draw the parry which has to be deceived on the moment that the leading foot strikes the ground. The broken-time attack is, in fact, a form of redoublement where there has been no contact of blade.

The Three Types of Opponent

- 1.) *Those that parry*
 - a) *P.I.A.*
 - b) *False attack then H.I.A.*

2.) Those that stop-kick or hit

- a) *Counter time --*
- b) *Shifting to grappling.*

3.) Those that give ground

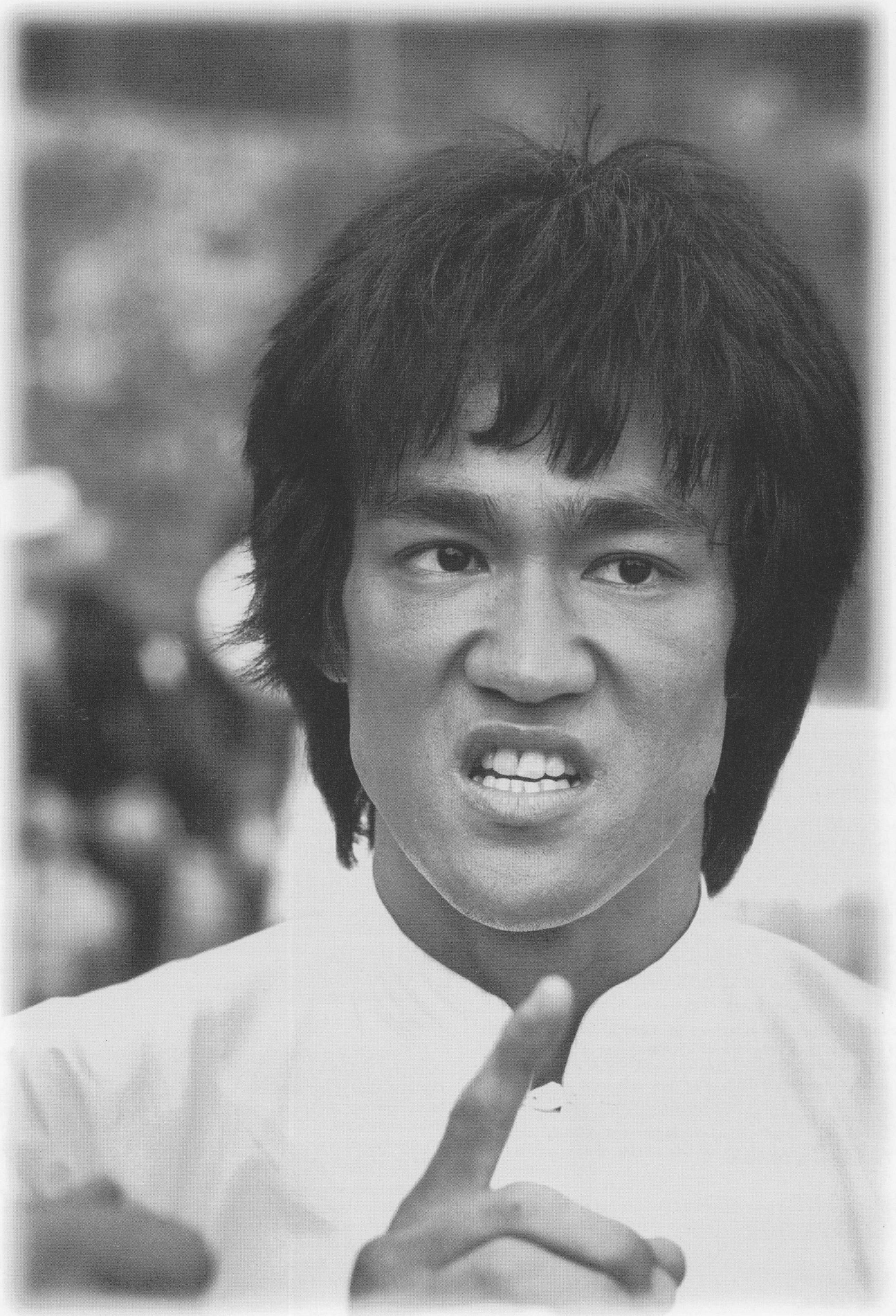
- a) *Sudden passive change of rhythm to jam.*
- b) *Preparation (line close) and H.I.A. (occasionally combining P.I.A., S.A.A.)*
- c) *Speedy Simple Attack when appropriate distance is secured.*

Find Out:

- a) *His cadence.*
- b) *Rapidity of footwork.*
- c) *His preferences.*

I note, at this juncture, that in Bruce's second copy of this book additional underlining and reading annotations have been made. Unfortunately space requirements do not permit me to include them here. However, the foregoing represents everything that Bruce Lee found significant to underline at the time that he read this book, while his annotations reveal his application of these principles to the discipline of unarmed combat.







The Code of Ethics of Jun Fan Jeet Kune Do



截 拳 道

Recognizing that, as members of the family of Jun Fan Jeet Kune Do, we are united in the common goals of perpetuating the teachings of the founder, Bruce Lee, and promoting unity among instructors, practitioners and general members, all members agree to abide by the following code of ethics:

- 1) To always respect and protect the name and image of the founder of Jun Fan Jeet Kune Do, Bruce Lee, and the art that he developed.
- 2) To have mutual respect for each member and to refrain from making any negative comments about a fellow member. If members have grievances with each other these should be addressed in private or at a meeting of the Nucleus and not debated in a public forum.
- 3) To share philosophical insights and technical knowledge freely with each other in order to further enhance each person's efficiency in the art.
- 4) To be fully responsible for the actions of your subordinates -- assistants, associates, instructors, and employees; to enforce a code of ethics that includes the guidelines set forth in this document. If a member has a problem with a student of another member they are to bring it up with that member for redress.
- 5) To have respect for any other discipline a member may be involved in outside of Jun Fan Jeet Kune Do. In other words, if a member studies another martial art, their ability should be highly regarded; however, another art should not be referred to as Jun Fan Jeet Kune Do.

Membership in Jun Fan Jeet Kune Do

General membership in Jun Fan Jeet Kune Do is available to any and all who support the goal of maintaining the integrity of the art of Jun Fan Jeet Kune Do as taught, practiced, and recorded by its founder, Bruce Lee, and of preserving and perpetuating the art for the benefit of future generations.

Responsibilities of membership include:

- 1) to abide by the code of ethics.
- 2) to willingly share information about JFJKD responsibly and accurately.
- 3) to refrain from negative criticism of other arts and practitioners and instructors thereof.

A general member is not certified or recognized as an instructor or practitioner of Jun Fan Jeet Kune Do. A general member may not use the JFJKD name to promote themselves, their business, or any commercial products. Jun Fan Jeet Kune Do is a registered trademark of the Jun Fan Jeet Kune Do non-profit corporation. Funds received by Jun Fan Jeet Kune Do are used to further the goals of the organization. General members will receive a membership card, an official JFJKD emblem pin, a member handbook, a quarterly newsletter, and participation in the Jun Fan Jeet Kune Do Annual Meeting for members only, as well as various activities of the organization.

Those seeking instruction in the art of Jun Fan Jeet Kune Do should contact the Nucleus for a recommended teacher. Certification to instruct is not a function of Jun Fan Jeet Kune Do, the certification process is handled by individual instructors and their students.



Jun Fan Jeet Kune Do Nucleus members are available for seminars and workshops, offering instruction in the art, science, history and philosophy of Bruce Lee (above right).

JUN FAN JEET KUNE DO NUCLEUS MEMBERS

1998 SEMINAR SCHEDULES

Sifu Richard Bustillo:

4/25-30: Berlin, Germany.
5/1-3: Paris, France.
5/23-24: Boston, MA
6/6-7: Cheyenne, WY
6/15-20: Los Angeles, CA
6/27-28: Cincinnati, OH
7/11-12: Long Beach, MS
7/25-26: Nashville, TN
8/8-9 Big Timber, MT
8/22-23: San Francisco, CA
8/29-30: Orlando, FL
9/12-13: Seattle, WA
9/26-27: London, England
10/3-4: Athens, Greece
10/17-18: Battle Creek, MI
11/1-8: Sydney, Australia
11/21-22: Las Vegas, NV
11/28-29: Acapulco, Mexico
12/5-6: Bayville, NJ.

(For additional information on these dates and availability, please contact Richard Bustillo at 310-787-8793)

Sifu Ted Wong:

6/6 -- St. Cloud (for more information please contact Mike Rutter at 320- 259-0008)

Sifu Ted Wong & Sifu Tommy Gong

6/27-28: Hudson, Florida (for more information please contact Charlie Strazzullo at 813-868-2942)
7/18: Boardman, Ohio (for more information please contact Greg Smith at 330-540-4670)

Sifu Steve Golden & Sifu Ted Wong:

4/18-19: Menlo Park, CA (covering Distance, Footwork, Balance and Speed, Power Development, Indirect Attack and Trapping -- this seminar is for JFJKD members only)

Sifu Steve Golden:

5/2: Grant Pass, OR (for more information please contact Wayne or Bunny Owen at 541-476-9794)
6/6-7: Tulsa, OK (for more information, please contact Robert Kerbo at 918-827-4413)
9/19-20: Lebanon, TN (for more information please contact Richard Berry at 615-453-0036)

Sifu Chris Kent:

5/2-3: Little Neck, NY (for more information please contact Dino or Greg at 718-281-1717)

5/30-31: Malaga, Spain (for more information please contact Michael Andaluse at 95-256-3040)

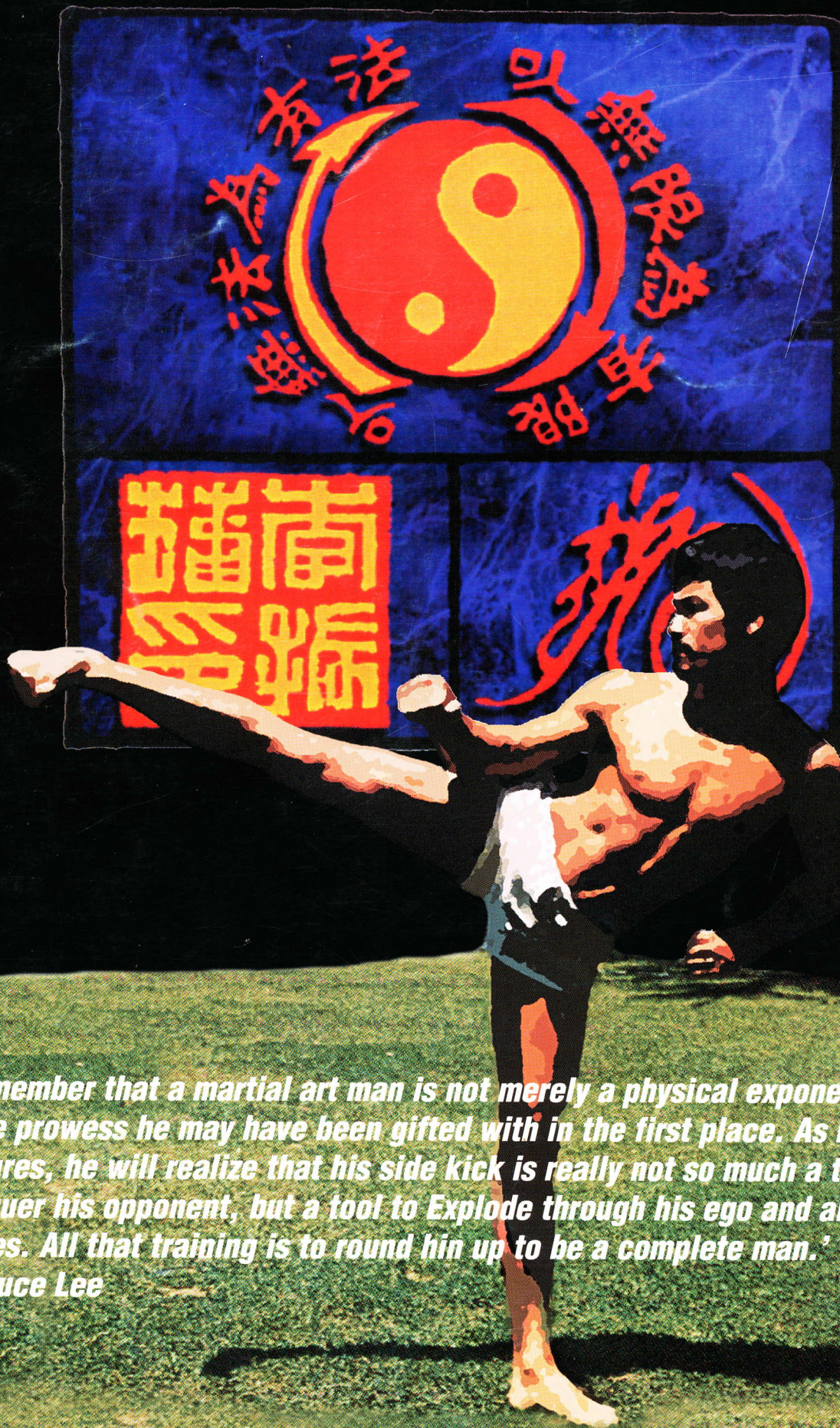
8/15-16: Birmingham, Alabama (for more information please contact Lamar Davis at 205-942-7977)

8/27-29: Orlando, Florida (for more information please contact Eddie Pagan at 941-425-9917)

11/7-8: Stoke on Kent, England (for more information please contact Dave Carnell at 0782-627-063)

11/14-15: Mannheim, Germany (for more information please contact Bob Dubljanin at 49-621-376287)

11/21-22: Paris, France (for more information please contact Alain Deselle at 331-409-19-408)



"Remember that a martial art man is not merely a physical exponent of some prowess he may have been gifted with in the first place. As he matures, he will realize that his side kick is really not so much a tool to conquer his opponent, but a tool to Explode through his ego and all those follies. All that training is to round him up to be a complete man."

—Bruce Lee